

# HANDEL & HAYDN AT SYMPHONY HALL



THOMAS DUNN  
ARTISTIC DIRECTOR

169TH SEASON

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# ANNOUNCING THE 1984-1985 SEASON OF THE BOSTON CHAMBER MUSIC SOCIETY

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Lynn Chang, Stephanie Chase, Vyacheslav Uritsky, violin  
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Marcus Thompson, *viola*; Thomas Hill, *clarinet*  
Randall Hodgkinson, Jung-Ja Kim, Christopher O'Riley, *piano*

## SIX SUNDAY EVENINGS AT 8 SANDERS THEATRE, CAMBRIDGE

OCT 14	BEETHOVEN Serenade for flute, violin, and viola, Opus 25 DAHL Concerto a tre for clarinet, violin, and cello (1946) TCHAIKOVSKY Piano Trio in a minor, Opus 50
NOV 11	SCHUMANN Märchenerzählungen for viola, clarinet, and piano, Opus 132 DOHNANYI Serenade in C Major for string trio, Opus 10 DVORAK Piano Quartet in Eb Major, Opus 87
JAN 27	BOTTESINI Grand Duo Concertante MENDELSSOHN Piano Trio in c minor, Opus 66 SCHUBERT "Trout" Quintet, Opus 144 <i>Guest Artist</i> Edwin Barker, contrabass
MAR 10	ROUSSEL Trio for flute, viola, and violoncello (1929) BRAHMS Clarinet Trio in a minor, Opus 114 BEETHOVEN "Archduke" Trio, Opus 97
MAR 24	MOZART Viola Quintet in C Major, K. 515 RAVEL Chansons Madécasses BRAHMS Piano Quartet in g minor, Opus 25 <i>Guest Artist</i> Beverly Morgan, soprano
APR 21	MOZART Flute Quartet in D Major, K. 285 COPLAND Sextet for clarinet, piano, and string quartet (1939) BRAHMS Piano Quintet in f minor, Opus 34

"A beautiful crisp intimacy distinguished all three performances, although the configuration of players was different in each case . . . the sense of proper chamber musical inwardness—of players playing primarily to and for each other—was warmly conveyed."

—Paul Driver, THE BOSTON GLOBE, 10/25/83

"If there was one continuing theme throughout these performances, it was their lean and tensely alive character . . . Listener concentration was total, and this total silence from the audience seemed to mirror the musical involvement on stage."

—Bernard Holland, THE NEW YORK TIMES, 3/1/84

FOR SEASON BROCHURE AND SUBSCRIPTION INFORMATION WRITE:

The Boston Chamber Music Society, Box 673, Boston, MA 02199  
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All programs and artists are subject to change without notice.

# HANDEL & HAYDN AT SYMPHONY HALL

THOMAS DUNN  
ARTISTIC DIRECTOR

169TH SEASON, 1983-1984

Thursday, April 26 at 8 PM

Friday, April 27 at 8 PM

Thomas Dunn, conducting

Doralene Davis, soprano

Pamela Gore, alto

Frederick Urrey, tenor

Francis Hester, bass-baritone

Anthony Newman, organ

Handel Concerto, Op. 4, no 1

Larghetto e staccato

Allegro

Andante

Haydn 'Creation' Mass

Kyrie

Gloria

Handel Concerto, Op. 4, no 3

Adagio

Allegro

Adagio

Allegro

Gerald Tarack, solo violin

Bruce Coppock, solo cello

Haydn 'Creation' Mass

Credo

*Intermission*

Handel Concerto, Op. 7, no. 5

Allegro ma non tanto, e staccato

Andante larghetto, e staccato

Menuet

Gavotte

Haydn 'Creation' Mass

Sanctus

Benedictus

Agnus Dei

CAROLI GEIRINGERI

disciplina musicologica viro praestanti

in honorem diei natalis

LXXXV

hunc concentum dedicat Societas

## 'CREATION' MASS

### KYRIE

**Kyrie eleison. Christe eleison. Kyrie eleison**

Lord have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

### GLORIA

**Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.**

Glory be to God on high, and on earth peace, good will towards men.

**Laudamus te, benedicimus te, adoramus te, glorificamus te.**

We praise thee, we bless thee, we worship thee, we glorify thee.

**Gratias agimus tibi propter magnam gloriam tuam.**

We give thee thanks for thy great glory.

**Domine Deus, Rex coelestis, Deus Pater omnipotens.**

O Lord God, heavenly King, God the Father Almighty.

**Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.**

O Lord, the only-begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father.

**Qui tollis peccata mundi, miserere nobis.**

Thou that takest away the sins of the world, have mercy upon us.

**Qui tollis peccata mundi, suscipe deprecationem nostram.**

Thou that takest away the sins of the world, receive our prayer.

**Qui sedes ad dexteram Patris, miserere nobis.**

Thou that sittest at the right hand of God the Father, have mercy upon us.

**Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe,**

For thou only art holy; thou only art the Lord; thou only, O Christ,

**Cum Sancto Spiritu in gloria Dei Patris. Amen.**

with the Holy Ghost art most high in the glory of God the Father. Amen.

### CREDO

**Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae,**

I believe in one God, the Father Almighty, Maker of heaven and earth,

**visibilium omnium et invisibilium;**

And of all things visible and invisible:

**Et in unum Dominum Jesum Christum, Filium Dei unigenitum;**

And in one Lord Jesus Christ, the only-begotten Son of God:

**Et ex Patre natum ante omnia saecula,**

Begotten of his Father before all worlds;

**Deum de Deo, lumen de lumine, Deum verum de Deo vero,**

God of God, Light of Light, Very God of Very God,

**Genitum non factum, consubstantiale Patri, per quem omnia facta sunt;**

Begotten, not made; Being of one substance with the Father; By whom all things were made:

**Qui propter nos homines et propter nostram salutem descendit de coelis.**

Who for us men and for our salvation came down from heaven.

**Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.**

And was incarnate by the Holy Ghost of the Virgin Mary, And was made man.

**Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.**

And was crucified also for us under Pontius Pilate; He suffered and was buried.

**Et resurrexit tertia die secundum scripturas.**

And the third day he rose again according to the Scriptures:

**Et ascendit in coelum, sedet ad dexteram Patris.**

And ascended into heaven, and sitteth on the right hand of the Father:

**Et iterum venturus est cum gloria, judicare vivos et mortuos;**

And he shall come again, with glory, to judge both the quick and the dead;

**Cujus regni non erit finis.**

Whose kingdom shall have no end.

**Et in spiritum Sanctum, Dominum, et vivificantem**

And I believe in the Holy Ghost, the Lord, the Giver of Life,

**Qui ex Patre Filioque procedit.**

Who proceedeth from the Father and the Son;

**Qui cum Patre et Filio simul adoratur et conglorificatur:**

Who with the Father and the Son together is worshipped and glorified;

**Qui locutus est per prophetas.**

Who spake by the Prophets:

**Et unam, sanctam, catholicam et apostolicam ecclesiam.**

And I believe one Catholic and Apostolic Church;

**Confiteor unum baptisma in remissionem peccatorum.**

I acknowledge one Baptism for the remission of sins:

**Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.**

And I look for the Ressurection of the dead; And the life of the world to come. Amen.

## SANCTUS

**Sanctus, sanctus, sanctus Dominus Deus Sabaoth!**

Holy, Holy, Holy, Lord God of hosts.

**Pleni sunt coeli et terra gloria tua. Osanna in excelsis.**

Heaven and earth are full of thy glory: Hosanna in the highest.

## BENEDICTUS

**Benedictus qui venit in nomine Domini. Osanna in excelsis.**

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

## AGNUS DEI

**Agnus Dei, qui tollis peccata mundi, miserere nobis.**

O Lamb of God, that takest away the sins of the world, have mercy upon us.

**Agnus Dei, qui tollis peccata mundi, miserere nobis.**

O Lamb of God, that takest away the sins of the world, have mercy upon us.

**Angus Dei, qui tollis peccata mundi, dona nobis pacem.**

O Lamb of God, that takest away the sins of the world, grant us thy peace.

The Bergkirche at Eisenstadt. Haydn directed the first performance of the 'Creation' Mass here on September 13, 1801. Photograph from *Haydn: A Documentary Study* by H.C. Robbins Landon, published by Rizzoli International Publications Inc., New York and Thames and Hudson, London.



# Program Notes

## by Joseph Dyer

During the latter half of the eighteenth century changes in religious ideology threatened the Baroque tradition of the orchestral Mass. While it still fascinated the devout populace, "enlightened" secular rulers and churchmen were determined to undermine the institution. Opulence in worship was to them wasteful of money which could be applied to more useful charitable or educational purposes. They regarded the musical establishments of the great monasteries, cathedrals and pilgrimage churches as insidious agents which turned the faithful's attention from the altar to the choir loft. The reformers, who included the emperor and many highly placed clergy, favored instead the simple *Kirchenlied* in which all could participate. Humility and sobriety in musical expression were from this point of view more to be esteemed than resplendent Masses for chorus, soloists and orchestra. In Austria this official asceticism did not go unchallenged. Opposing the emperor and his advisors were the archbishop of Vienna, Cardinal Migazzi, and most of the emperor's subjects, who clung to their processions, pilgrimages, wonder-working relics and love of display in public worship. In the end this pious coalition had its way, at least insofar as devotional matters were concerned.

These controversies about the orchestral Mass rarely called into question the musical idiom itself, merely its appropriateness and expense. The invasion of theatrical music into the church (more of a danger in Italy than in Austria) was of course denounced, but the orchestral Mass itself was not condemned as "operatic" until the nineteenth century. By that time all music of the eighteenth century sounded frivolous, and to think of applying the Classic idiom to music for the church seemed

utterly irreverent and hopelessly misguided. A broader tolerance seems possible, however, and orchestral Masses have never lost their popularity in Austria.

Mozart's church music was affected by these "enlightened" reforms more than Haydn's was. The archbishop of Salzburg, though sympathetic with many goals of the reformers, liked to hear his musical establishment at important church services. He did not want the Mass prolonged unduly by musical accretions but seems to have been flexible about time limits, despite the impression given by Mozart in one of his letters. After Mozart moved to Vienna the imperial ban on elaborate church music reduced his sacred output to nil. For Haydn the situation was much simpler: his employer, Prince Nicolaus I, had no interest in church music and required no special compositions from his Kapellmeister. This changed in the mid-1790s, however, when Nicolaus II succeeded to the princely title. The new prince did not possess the refined musical taste of his illustrious predecessor, yet enjoyed church music. He asked Haydn to write a Mass in celebration of his wife's name-day. Although officially retired with a handsome pension, Haydn undertook this obligation to the family he had so long served. Thus began the series of six great symphonic Masses which stretched from 1796 to 1802. Haydn ceased writing them only because his strength began to fail. The *Harmoniemesse* of 1802 was his last completed composition.

Haydn composed the "Creation" Mass in 1801 and directed its first performance at the Bergkirche in Eisenstadt on September 13th of that year. Like all the other late Masses, it soon acquired a nickname, in this case due to a brief quotation from Haydn's oratorio *Creation* sung by the solo bass in the Gloria of the Mass. The first "qui

"tollis peccata mundi" duplicates a passage ("The dewy morn, what joy it gives") in the duet between Adam and Eve. The orchestration is similar, though the dynamic level is reduced to pianissimo in the Mass. Haydn was not trying to slip the phrase by unobtrusively; it occurs at a key change further emphasized by entry of the horns. This gay little snippet from *Creation* gained international celebrity a few years previously when it was printed as part of a review of the first performance of the oratorio in 1798.

Although the epithet "Creation" applied to this Mass derives from a relatively insignificant feature of the composition, a true "Creation" Mass was once popular in Austrian churches. Devised by an organist, Matthias Pernsteiner, it consisted entirely of music from *Creation*. Pernsteiner was willing to swallow the entire Adam and Eve duet, which became the "Benedictus" of his musical gallimaufry!

The Kyrie of the "Creation" Mass is in ternary form with slow introduction, a design familiar from the other Masses. Haydn's beautifully scored, solemn Adagio anticipates the first theme of the Allegro. The sequential instrumental figuration which impels the movement along subsides for the Christe, only to return afresh for the restatement of the Kyrie. The wind-band motive at the opening of the Gloria simply, yet effectively, organizes the first section of the movement. It is used in conjunction with a string motive which on its third appearance introduces the famous *Creation* quote. The central Adagio, beginning with the words, "miserere nobis," shows what Haydn could make of lovingly caressed scale passages. With the customary return to a quick tempo at "Quoniam," the movement gathers momentum and ends with a long and splendid fugue: "in gloria Dei Patris. Amen."

Because of its length the text of the Credo is usually declaimed chordally while the orchestra supplies non-thematic figuration and fanfares. Haydn observes that practice here but, following a hallowed custom, lingers over the "Et incarnatus." The organ obbligato (marked "flauto" in the autograph) has been recognized as an incarnational symbol — the dove of the Holy Spirit. After the return of the tempo primo for "Et resurrexit" there is additional choral declamation interspersed with vocal solos. Haydn brings the Credo to its end with a brief fugato and a blaze of choral and orchestral fanfares.

A certain easy gracefulness is the dominant mood of the Sanctus, and even the acclamation "Hosanna" has its playful moments. The Benedictus is infused with a similarly relaxed quality, much like the slow (but not too slow) movements which are the trademark of Haydn the symphonist. Although the Agnus Dei promises to be brief, it suddenly takes on major proportions with the extended and grandiose "dona nobis pacem."

The great length of the Benedictus and Agnus Dei was intended to fill up portions of the liturgy for which no other music was prescribed. Between them came the Lord's Prayer and other prayers in Latin. Except for the Kyrie and the Gloria, none of the movements of an orchestral Mass were intended to follow each other directly. To give a better appreciation of this liturgical "rhythm" during this evening's performance, organ concertos of Handel will be inserted among the sections of Haydn's "Creation" Mass.

Handel began composing organ concertos about 1733, when he started to present oratorios as a supplement to his regular operatic season. The concertos quickly became significant incentives to ticket sales. Handel's renowned virtuosity at the keyboard could be counted on to enlarge the

audience, especially so since solo organ with orchestra was a decided novelty. It was a genre which Handel was in the process of creating, though not even he could anticipate the glorious future awaiting this combination of solo keyboard instrument (organ, harpsicord or piano) and orchestra. So long had the keyboard been regarded as a subordinate continuo instrument in ensemble music that its elevation to a starring role was neither self evident nor inevitable in the early eighteenth century. Even Bach took the plunge cautiously: all of his keyboard concertos are thought to

be arrangements of concertos for other melody instruments. His sons adopted Handel's more positive estimation of the genre by writing original concertos for keyboard. Recycling older compositions was a favorite resource of Handel, one which he observed on the organ concertos by borrowing from sonatas, dances and theatrical music composed earlier. Perhaps the most familiar movement among this evening's group of concertos will be the first Allegro of Op. 4, No. 3, which is derived from the Oboe Concerto in g minor.

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## Thomas Dunn Artistic Director

Thomas Dunn is a musician dedicated to seeking out the inner meaning of a work and communicating it in persuasive, exciting and even passionate terms. This sometimes requires an explorer's daring. At a time when major symphony orchestras attack a Bach Suite with all available personnel, he presents the music of Bach and Handel with what older critics call "reduced forces." No reduction is involved of course, merely a return to both the numbers and proportion of singers and instrumentalists intended by the composer — still a controversial novelty in many concert halls! Controversy or not, Mr. Dunn has persisted in offering to a grateful public performances authentic and vital in their communicative power.

His Bach series of 1961–62 at Carnegie Hall with the Festival Chorus and Orchestra of New York firmly established his reputation, drawing forth a combination of critical respect and audience enthusiasm. Performances of the B-minor Mass, the Christmas Oratorio and the St. John Passion during that season set a standard in revealing the clarity and drama of Bach's music.

With the Festival Orchestra Mr. Dunn inaugurated a series of memorable concerts of instrumental music. Whether dedicated to the works of a single composer or artfully combining compatible scores old and new, his concerts bore the stamp of the conductor's clever sense of programming.

After being named Artistic Director of the Handel & Haydn Society in 1967, Thomas Dunn repeated many of his successful programs in Boston. He created a new image for a venerable Boston institution by introducing dance, theatrical works and orchestral music to the Society's programs.

The traditional choral repertoire was also renewed, starting with *Messiah* and extending now to most of the large masterpieces for chorus, soloists and orchestra. Under his guidance the Handel & Haydn Society has become a fully professional vocal and instrumental ensemble of growing national reputation.



## Doralene Davis Soprano

Soprano Doralene Davis has appeared with the Philadelphia Orchestra frequently since 1974 as soloist in Handel's *Messiah*. In 1979 she performed Haydn's *Creation* with Eugene Ormandy in Philadelphia, at Carnegie Hall in New York, and at the Saratoga Performing Arts Center. She has made numerous appearances with the Detroit Symphony Orchestra, including a staged version of Strauss' *Elektra*, conducted by Antal Dorati, and recently the Philadelphia Orchestra engaged her for a concert version of Verdi's *Macbeth* under the direction of Riccardo Muti. This season she was chosen by Robert Page for his Pittsburgh Symphony performances of *Messiah*.

Other engagements have included performances of the Bach *Mass in B Minor* in Carnegie Hall, the Respighi *Laud to the Nativity* at Washington's Kennedy Center, Mendelssohn's *Elijah*, conducted by Robert Shaw, and appearances at the Bethlehem Bach Festival, the Brattleboro Bach Festival, and at Orchestra Hall in Minneapolis. She has also performed the Beethoven *Missa Solemnis* and *Ninth Symphony* and the Mahler *Eighth Symphony* in Philadelphia, and the Mahler *Second Symphony* at the Grand Teton Festival.

Equally at home in the operatic repertoire, Ms. Davis has appeared with the Pennsylvania Opera Company, the Michigan Opera Theater and a number of other opera companies in the Midwest. October will find her in Detroit as *Donna Anna* in *Don Giovanni* with the Michigan

Opera Theater.



## Pamela Gore Contralto

Pamela Gore is well-known in New England for her frequent solo appearances with orchestra and choral societies and for her recitals and recordings. She has sung frequently with the Handel & Haydn Society and other organizations at Symphony Hall in Boston and has been soloist with the Boston Symphony Orchestra both here and at Carnegie Hall in New York City. Her other New York performances have been with the American Ballet Theater, the Goldovsky Opera Company, the Oratorio Society of New York at Carnegie Hall, the Dessoff Choir at Alice Tully Hall, the Composers Forum at Columbia University and in recital at Carnegie Recital Hall and on WQXR-FM. In Washington D.C. she has appeared at the Kennedy Center as soloist with the Choral Arts Society. Her performance in Handel's *Orlando* with the American Repertory Theater in Cambridge was well received.

This season Ms. Gore travels to Independence, Missouri and Tallahassee, Florida to sing the alto solos in Handel's *Messiah* and to Carnegie Hall in New York for Beethoven's *Ninth Symphony*. Ms. Gore will also be featured in a new work of Daniel Pinkham's, *The Dreadful Dining Car*, at Jordan Hall in Boston, and next month she will be the leading contralto at both weekends of the Bach Festival in Bethlehem.



## Frederick Urrey Tenor

After graduating from Louisiana State University, tenor Frederick Urrey received the Diploma in Lied-Oratorium from the Hochschule für Musik und Darstellende Kunst in Vienna where he studied with Hans Hotter. While in Europe he appeared with many distinguished ensembles including the Bach Gemeinde, the Clemencic Consort and the Ensemble Kontrapunkt — all of Vienna. He sang on the Swiss Television Network film of the *Play Of Daniel* with the Clemencic Consort and has been heard as a soloist on radio stations throughout Europe. He added to his operatic experience with the Wiener Kammeroper, the Salzburg Mozartoper, the International Haydn Festival at Eisenstadt and at many other European festivals.

In this country he has been engaged as tenor soloist by the Marlboro Music Festival, the Washington Choral Arts Society, the Washington Oratorio Society, the Baltimore Choral Arts Society and the Louisville Bach Society. To fulfill these many engagements Mr. Urrey has developed an extensive repertoire encompassing tenor solos in the major works of Schütz, Bach, Handel, Mendelssohn and Britten. His recital repertoire includes the standard cycles, many songs of the German and French repertoire as well as English lute songs and German tenorlieder of the Renaissance.



## Francis Hester Bass-baritone

Francis Hester, bass-baritone, is well known for the diversity of musical styles he interprets. He studied with Mack Harrell at Juilliard, with Frederick Jagel at the New England Conservatory, and privately with the venerable Roland Hayes. He sings extensively in opera, oratorio and concert, and has taken part in the Marlboro Festival and the Berkshire Festival at Tanglewood, where he was a Berkshire Music Centre Award winner. He has often been soloist with the Handel & Haydn Society, with the Glee Clubs of Harvard and M.I.T., with the Boston Symphony Orchestra and the New England Opera Guild.

Mr. Hester has also sung with the Early Music Society of Cambridge, the Cecilia Society, the Cantata Singers, and the Boston Chorus Pro Musica as well as with the Buffalo Philharmonic Orchestra, the Detroit Symphony, the Chamber Opera Society of Baltimore, and the New Haven Opera. He has been heard at historic Trinity Church in Boston and at Temple Ohabei Shalom, the oldest reform congregation in New England.

Tours to the West won him acclaim for appearances with the Denver Lyric Opera and at the University of California. His New England appearances have included engagements with the Portland Symphony, the Rhode Island Philharmonic Orchestra, the Boston Opera, the Worcester Music Festival, the Brattleboro Bach Festival, and the internationally celebrated Edward Tarr Brass Ensemble.



## Anthony Newman Organist

Anthony Newman is a versatile keyboardist who has performed music for organ, harpsichord, fortepiano and modern piano in concert and on recordings. A native of California, he studied in Paris with Nadia Boulanger and Alfred Cortot. He holds a Master's degree in composition from Harvard and a doctorate in composition from Boston University. He has many well regarded works to his credit, including a Violin Concerto which was given its Carnegie Hall premiere by John Nelson and the Indianapolis Symphony.

It is as a keyboard virtuoso, however, that Mr. Newman has made a major impact on American musical life. He has appeared in virtually every major concert hall and on the campuses of numerous colleges and universities, where he has offered recitals and master classes. The appeal of his music making crosses over the usual barriers which type performers as "classical" or "popular." His many recordings are consistently in demand, and the readers of *Keyboard Magazine* have three times voted him "Best Classical Keyboardist." His extensive repertoire of Baroque, Classic, Romantic and contemporary music matches the wide range of keyboard instruments he has mastered. He appeared last year with the Handel & Haydn Society in a keyboard program which included works by Bach (harpsichord) and Frank Martin (piano).



# Handel & Haydn

## CHORUS

Sharon Baker  
Celia Bernens  
Susan Byers  
Mark Dapolito  
Pamela Dellal  
Lawrence Evans  
Tony Francalangia  
Peter Gibson  
Rosalie Griesse  
Rosemarie Grout  
Herman Hildebrand  
William Hite  
Richard Houston  
Tom Jones  
Sue Ellen Kuzma  
Sandra LaBarge-Neumann  
Bruce Lancaster  
Jeanne McCrorie  
Mark McSweeney  
Sonya Merian  
Richard Morrison  
David Murray  
Kay Nicholson  
Fritz Robertson  
Darnelle Scarbrough

Gerry Seminatore  
Linda Terry  
Mary Ann Valaitis  
David Villanueva  
Jayne West  
Ethelwyn Worden  
Thomas Yanok

## ORCHESTRA

### OBOE

Peggy Pearson  
Barbara Knapp

### CLARINET

Thomas Hill  
Ian Greitzer

### BASSOON

Ronald Haroutunian  
Judith Bedford

### HORN

Pamela Paikin  
Sylvia Alimena

### TRUMPET

Randell Croley  
Thomas Cook

### TIMPANI

Braham Dembar

### VIOLIN

Gerald Tarack,  
concertmaster  
Mark Beaulieu  
Craig Burkett

Lisa Crockett  
Martha Edwards

Clayton Hoener  
Valeria Kuchment

Danielle Maddon  
Lynn Newdome

James Orent  
Robert Riggs

Michael Rosenbloom  
Judith Shapiro

### VIOLA

Endel Kalam  
Scott Woolweaver  
Paul Cortese  
Emily Bruell

### VIOLONCELLO

Bruce Coppock  
Ronald Thomas  
Karen Kaderavek  
Ronald Lowry

### CONTRABASS

Timothy Pitts  
Robert Caplin

## From the Handel & Haydn Scrapbook

### 150 years ago . . .

During the 1833-34 season *Creation* was given twice and selections from *Messiah* were heard twice in January. Many of the works on the nine "miscellaneous" concerts came from publications of the Society. An antagonistic relationship developed between the organist and the president of the Society. The former, allegedly a man of "irritable and jealous disposition," died in Philadelphia some years later, an apparent suicide.

### 125 years ago . . .

In February 1859 Handel & Haydn gave the long awaited American premiere of Handel's *Israel in Egypt*. The critics did not care for "so much blatant vocal paper voiced the opinion that "the music" (Boston Journal), and one

undivided performance of even the best of Handel's oratorios is an infliction too severe for an audience of modern tastes to endure."

### 100 years ago . . .

Maximum size of the H & H chorus was 456, but the average number of singers at a concert hovered around 360. During this era the Society fell back on old favorites (*Messiah*, *St. Paul*, *Hymn of Praise*, *Redemption*), but observed the 400th anniversary of the birth of Martin Luther with an unfamiliar work, Bach's Cantata 80, *Ein feste Burg ist unser Gott*. In the Boston Transcript this critic W. F. Apthorp wrote that "the chorus sang exceedingly well, saving that in the chorus 'Were all the world with devils full,' the voices were persistently behind the beat." His tongue-in-cheek humor (and appreciation for Bach's genius) was not shared by a myopic colleague who suggested packing the cantata away for Luther's 500th birthday in 1983.

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